



KATERINA UNDO
Selected Works

W/HOLE

2014 Installation

Wall, hole, rods.

1 channel for conducted sound

[Both individuals with normal or impaired hearing -problems of the outer and/or middle ear- can perceive conducted sound]

After years spent in asylums, Antonin Artaud created the radio play “To have done with the judgement of god” which was banned the day before its scheduled broadcast as inflammatory, obscene and blasphemous [1947]. Artaud desired to cancel out the whole process of mediation and signification and sought ways for the work itself to reach the body directly.

W/HOLE immerses the listener in a metonymic state of embodiment that encapsulates Artaud's impalpable idea of the “body without organs” and his attempt to think the unthinkable: how the body is mind and how the mind is also a body. Artaud's language is fragmented, the desire it carries for physical transmission and transformation sutures the pieces together in the body of the listener to regain its exaggeration. By passing a metal rod through a hole in the wall and resting the mouth on it, the listener opens or closes the escape passage of the voice, offering it the bodily continuum “which robs me of the words that I have found, which reduces my mental tension, which is gradually destroying in its substance the body of my thought”.

*When you will have made him a body without organs,
then you will have delivered him from all his automatic
reactions and restored him to his true freedom.*

*Then you will teach him again to dance wrong side out
as in the frenzy of dance halls*

and this wrong side out will be his real place.

To have done with the judgement of god (1947)
[final lines]

Credits to Selen Ansen

Text download

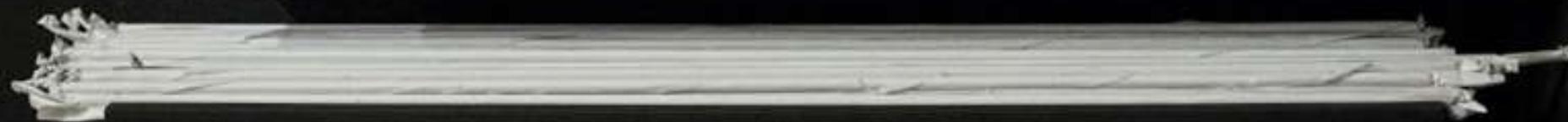
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1. INSERT THE ROD INTO THE HOLE UNTIL REACHING THE END OF THE WALL
 2. BITE THE ROD WHILE CLOSING YOUR EARS
-
-

USED RODS



RODS



A Breathcrystal, Project Arts Centre, Dublin, Ireland (14 Apr – 30 June 2015)

WHOLE Expansion

The machine of being, or drawing to be looked at sideways

2016, Installation, production of Overtoon

2019-2020, expansion with Samuel Beckett's (w)hole

Machine (cabinet dimensions 150x150x25cm) fixed on metal construction (50cm height), Mignon Index Typewriter, Inox Rods, Step Stools, Episcope Projector, 7 Typed Pages, Booklet

11 channels for conducted sound

[Both individuals with normal or impaired hearing - problems of the outer and/or middle ear- can perceive conducted sound]

Fragmented internal monologues around the clash between the self and its otherness, capitalism and being, abjections and obsessions with signs, words, numbers and vibrations as embodied conditions, constitute the subject matter of this installation. The conception is based on a pictogram by Antonin Artaud entitled "The machine of being, or drawing to be looked at sideways" and its meta-representation or functional transformation into a circulating thought that resides in the minds and mutates in bodies. On the back of the machine cabinet, a diagram connects 11 holes "filled with sound or stocked with silence" referring to factual and fictional connections between 6 humans and 2 animals: Antonin Artaud, Carl Solomon, Allen Ginsberg, Wilhelm Reich, Erik Satie, Samuel Beckett, Lamb and Rooster. Speech/voice is transmitted from each hole directly to the inner ear of the visitor while inserting a metal rod and resting the mouth on it (conductive sound perception). With this physical and penetrating act, the visitor invades the machine and at the same time is invaded by it, becomes part of the machine or the machine becomes part of the human body; conveying their own metonymic status of the human-machine subject (here the composite is incorporated as a synthesis or prosthesis to the subject's identity beyond humanizing the machine or mechanizing the human). The speech/voice conjunctions are decoded on the typed pages. The text, written on both sides of transparent papers (filling in the blanks) refers to the objective-subjective side, data and symbol, complementing and opposing each other. Since the readable side is the trace of the original (typed in reverse through carbon sheets), each page is intended for double-sided observation, a process that emphasizes the materiality of the textual condition, a text that re(de)constructs itself, a textual corpus in the process of being transformed into a body of completeness or a "body without organs". Booklets with first-person texts addressed to the other (side) articulate the rationale of this co-referential parallelism.

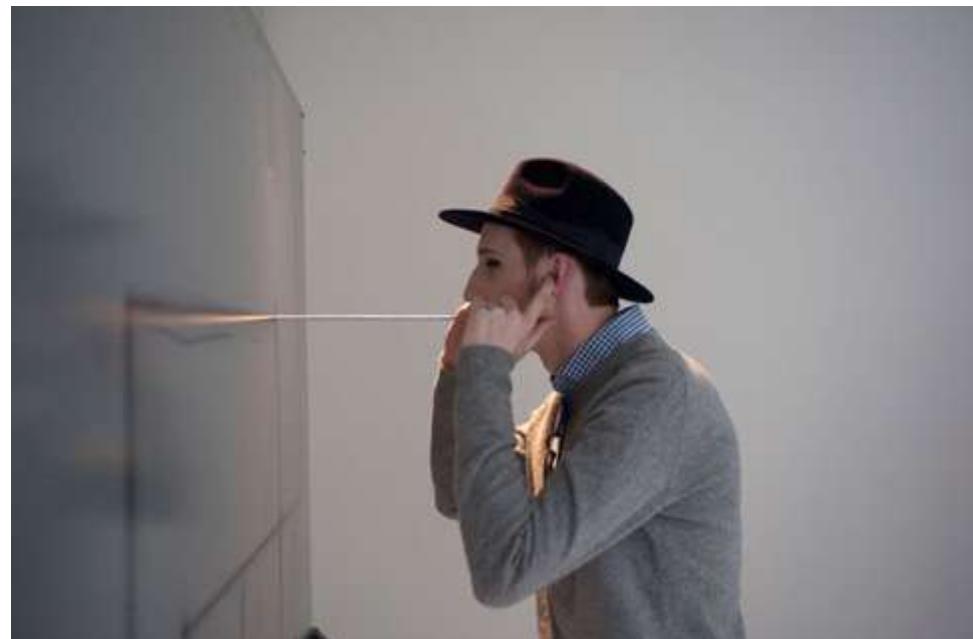
Booklet download

https://bdf0cc27-ff26-4d79-8514-a1d46f60466c.filesusr.com/ugd/ccd1ac_3a53738c97d242c0a9db9b93f556c2f3.pdf



There is no specific side to observing or perceiving this work, nor a beginning, middle or endpoint. The whole work and every single part of it can be conceived from a personal point of looking, hearing, or being, a subjective experience of time or thinking process.







Coup de Ville 2016, WARP, Sint-Niklaas, Belgium (9 September – 9 October 2016)



Où sont les sons? CENTRALE For Contemporary Art, Brussels (20 April 2017 – 10 September 2017)

Photo ©Marc Wathieu







A/HOLE EXPANSION

W/HOLE EXPANSION

The machine of being, or drawing to be looked at sideways
A Mental Electricity Experiment

The machine of being, or drawing to be looked at sideways
A Mental Electricity Experiment

Conductors

Antonin Artaud
Carl Solomon
Allen Ginsberg
Wilhelm Reich
Erik Satie
Samuel Beckett

Currents
Thoughts

Myself//Yourself

Resistors
Reason

Within

Method
Against

Offer

R/Roosser,L/Lamb
Male, 1 year old, withoutشمish

Here

It suffices to prove that:
the Self
the Other // Circulate in Infinite Resonance ///
the Number

/Ceteris paribus/ If not falsified, it is accepted as TRUTH

There is no TRUTH in Art
All writing is pig-shit
Should be read like a musical score
Blanks for when words gone
Nothingness in words enclose
No symbols where none intended
I abject all signs. I create only machines of instant utility.

TRUTH is before us si ti, heißt das ist es \

There is no TRUTH in Art

All writing is pig-shit

Should be read like a musical score

Blanks for when words gone

Nothingness in words enclose

No symbols where none intended

I abject all signs. I create only machines of instant utility.

Organic functionalism

Body without Organs

Body without Organs

		ANTONIN ARTAUD	
	1526595	I92I34	ANTOINE MARIE JOSEPH ARTAUD
		53	1526955 I995 16I578 I92I34
b.4.09.	I996	8 INFINITE	109
		37	TO RETURN TO UNITY
		10 RETURN TO UNITY	I ABSOLUTE
		I ABSOLUTE	I ABSOLUTE
d.4.03.	1948	. says in response space.	I myself am in response space.
		29	
		II MASTER VIBRATION	I vibration after being said myself.
		2 DUALITY/SEPARATION	I vibration after being said myself.
		3 WHOLE	I vibration after being said myself.
Mother/			
		BUPHRASIE MALPAS	I don't believe in mother.
		BUPHRASIE MALPAS	I don't believe in mother.
		BUPHRASIE MALPAS	For I am all the mother.
		BUPHRASIE MALPAS	Neither father nor mother.
		BUPHRASIE MALPAS	Neither man nor woman.
		BUPHRASIE MALPAS	I have always been here.
		BUPHRASIE MALPAS	Always been body.
		BUPHRASIE MALPAS	Always been man.
Should be read like a musical score.			Should be read like a musical score.
klaver striya			Artaud's language of incantation to be read aloud, to create immediate sonic impacts.
cavoor tavina			Certain sound vibrations entering the human body
spavor kayina			rearrange the molecules of the nerves.
okar tri va			
HISTOIRE ACCORD D'AMOUR DE MOMO		MATANA	
(Story of Artaud the Momo)		415121	
1948.10.01		14	
20		5 BREAST	
8 INFINITE		Proto-algonquian language	HISTOIRE VIECLE D'ARTAUD LE MOMO
What I had to say was in my silences, not in my words.		animate: breast	(The story lived by Artaud the Momo)
Artaud spoke for three hours.		inanimate: breast-water/milk	13.01.1947
I abandoned the stage because I realised the fact that the only language which I could have with an audience was to bring bombs out of my pockets and throw them in the audience's face with a blatant gesture of aggression.		8 INFINITE	26
and flowers are the only language in which I feel capable of speaking.		Theatre du Vieux Colombier, Paris.	
POUR LN FINIR AVEC LE JUGEMENT DE DIKU			Artaud spoke for three hours,
(To have done with the judgement of god)			from 9pm until midnight. The heat in the cramped theatre caused people to faint.
Ksido Pisay:			
Recording of sounds and an invented language dialogue with ROGER BLIN		9 ENERGY/ANXIETY	
1948.11.25		7 COMPLETENESS/WISDOM	
20		Recording of sounds and an invented language dialogue with ROGER BLIN	
8		16.01.1948	
8 INFINITE		96759 2395	
When you will have made him a body without organs delivered him from all his automatic reactions and restored him to his true freedom.		30	
Then you will teach him again to dance wrong side out as in the frenzy dance halls and this wrong side out will be his real place./		33	Then you will teach him again to dance wrong side out as in the frenzy dance halls and this wrong side out will be his real place.
3 COMPLETION		3 COMPLETION	
I ABSOLUTE		I ABSOLUTE	
Scheduled transmission: 2.02.1948		WHOLE	
		26	The day before the director banned its transmission. He claimed that it was obscene, inflammatory and blasphemous.
		8 INFINITE	

ALLEN GINSBERG 13355 79512597 62 8 INFINITE . er. b.3.06.1926	IRWIN ALLEN GINSBERG 99995 13355 79512597 99 18 9 ENERGY/ANGER
27 9 ENERGY/ANGER d;5.04.1997	MOTHER: NAOMI LEVY 51649 3547 44
35 8 INFINITE	8 INFINITE
right woman from his mother after her death responding to a copy of HOWL he had sent her.	Ginsberg received a letter from his mother after her death responding to a copy of HOWL he had sent her.
1948 Ginsberg was hearing the voice of William Blake himself reading Ah Sunflower, the Sick Rose, Little Girl Lost.	
In the waiting room of the Columbia Psychiatric Institute Allen Ginsberg met Carl Solomon	young M.W.B.O. I'm Maybelle G.O.A. I'm Willard
29.06.1949 40 4 MEMORY	
HOWL FOR CARL SOLOMON 8653 669 3193 1636465 90 9 ENERGY/ANGER	in Rockford the market plan I am in Rockford to make a statement

112 LINES
 22 MASTER VIBRATION Istnem-Isociayiq a'busiA l'ntoia-
 4 MEMORY ent ni bentistusq'c'wot'q' to noitirigant
 First recited aloud:
 7.10.1955 37
 TO RETURN TO UNITY b'miM ent si b'me mescenity
 I ABSOLUTE
 1956 Upon the poem's release; its publishers
 were charged with disseminating obscene literature.
 25.03.1957
 32
 5 FEAR
 Customs officials seized 50 copies of the poem
 beingg imported from the printer in London.
 Obscenity Trial
 Ruled that Allen Ginsberg's poem HOWL was not obscene.
 The trial was widely publicized and made HOWL and Ginsberg Famous.

The cosmic orgone energy was discovered as a result of the consistent application of the functional technique of thinking.

Opposition (Oligonomic Anti-Nuclear Radiation) Experiment

Oligonomic Functionalism represents the way of thinking of the individual who is unarmoured.

Without wanting to, I found myself outside its limits. Hence I had to expect that I would not be understood even if I produced the simplest and the most easily verifiable facts and interconnections.

Here it suffices to prove that functional thinking is outside the framework of our civilization because life itself is outside it because it is not investigated but misunderstood and feared.

We may say that Christ represents the principle of Life per se. Christ would certainly have been murdered at any time and in any culture. It is a basic characteristic of the murder of the Living by the human armoured animal.

into the Trap the adjustment is complete. It reaches proportions beyond the limits of reason. And so it came about that man perpetuated his entrapment.

God's own most beautiful serpent had seduced them.

WILHELM REICH	5938534 95938	71
8 INFINITE	b.24.03.1897	34
7 PERFECTION/WISDOM	d.03.11.1957	27
9 ENERGY/ANGER		
1947 U.S.Federal Court Order: Public protection from Reich and his work;		
ORANUR (Oligonomic Anti-Nuclear Radiation) Experiment		
CLOUDBUSTERS		
Ether, God, and Devil Cosmic Superimposition		
ALONE		
13655		
20		
2 DUALITY/SEPARATION		
Recorded himself at Orgonon		
3.04.1952		
24		
6 CREATION		
The Murder of Christ		
3.II.1952		
22 MASTER VIBRATION		
4 MEMORY		
U.S.Federal Court Order:		
19.03.1954		
32		
5 FEAR		
Reich's publications burned and banned from circulation. Orgone accumulators destroyed.		
Reich's FBI file 769 pages long.		

I, therefore submit,
in the name of truth and justice,
that I shall not appear in court.

I, therefore submit,
in the name of truth and justice,
that I shall not appear in court.

PRIK SATIE
5992 11295
43

PERFECTION\ARTSOPH
AIR SATIE
199 921129

PERFECTION\ARTSOPH
SADI
1141

PERFECTION\ARTSOPH
SAPI
111

WHAT I AM

Everyone will tell you that I am not a musician. That is correct. From the very beginning of my career I classed myself as a phonometrographer. my work is completely Phonometrical.

PRIK SATIE
5993 11295
44

PERFECTION\ARTSOPH
AIR SATIE
199 921129

PERFECTION\ARTSOPH
SADI
1141

PERFECTION\ARTSOPH
SAPI
111

PERFECTION\ARTSOPH
I eat only white foods:
eggs, sugar, grated bones,
the fat of dead animals,
veal, salt, coconut,
chicken cooked in white water,
fruit mold, rice, turnips,
camphorated sausage, dough,
cheese (white), cotton salad,
and certain fish (skinless).

OLAM
'Eglise Métropolitaine d'Art de Jésus Conducteur
1892
Languedoc pastore.
He has been the only member.
Lipstic Christianity
No. 45-63, 06; 1982

Prayer for the Worthy and against Sinners
atheists, blasphemers, free-thinkers,
the vain-glorious, resolute Jews,
anglican heretics, simoniac freemasons,
and others.

In order to play the theme 840 times in succession, it would be advisable to prepare oneself beforehand, and in the deepest silence, by serious immobilities.

There is no Truth in Art.

ERIC SATIE
5993 11295
44

PERFECTION\ARTSOPH
ERIC ALFRED LESLIE SATIE
5993 106954 351395 11295
98

b.17.05.1866
17

d.01.07.1925
25

PERFECTION\WISDOM
I eat only white foods:
eggs, sugar, grated bones,
the fat of dead animals,
veal, salt, coconut,
chicken cooked in white water,
fruit mold, rice, turnips,
camphorated sausage, dough,
cheese (white), cotton salad,
and certain fish (skinless).

ENAJC

'Eglise Métropolitaine d'Art de Jésus Conducteur
1892
Founded by Satie.
He has been the only member.
Final Cartulaire
No. #2-63, 06; 1895

player for the Metro and sergeant Sinner,
atheists, blasphemers, free-thinkers,
the vain-glorious, resolute Jews,
anglican heretics, simoniac freemasons,
and others.

REPETITIONS
12815824
38
15 COMPLETION
3 WHOLE
UNDATED
840 REPETITIONS
15 COMPLETION
3 WHOLE

VEXATIONS
456129651
39
12 COMPLETION
3 WHOLE
UNDATED
840 REPETITIONS
12 COMPLETION
3 WHOLE

ERIK SATIE
5992 11295
43

PERFECTION/WISDOM
AIR EKSATIE
199 921129

PERFECTION/WISDOM
SADI
1141

PERFECTION/WISDOM
SAPI
111

MA 1 TAHN
patelkone will tell you first
I am not a musician.
that is correct.
From the very beginning we
we started I always began
as a phonometrographer.
my work is completely
phonometrical.

in order of play the theme
840 times in succession,
it would be advisable
please one self beforehand,
and in the deepest silence,
a set time immobile.

There is no Truth in Art.

Creatures

Performances 2012 – 2014

Creatures Cluster

Site specific installations
2014 - in progress

Free-form oscillator circuits, metal wires, lights,
jumper wires, Axolotl core

A co-production of HISK and Overtoon

Credits to Johannes Taelman (Axolotl Platform),
Ralf Schreiber & Christian Faubel

Video Documentation

<https://www.youtube.com/watch?v=1CPLkNdhOH0>

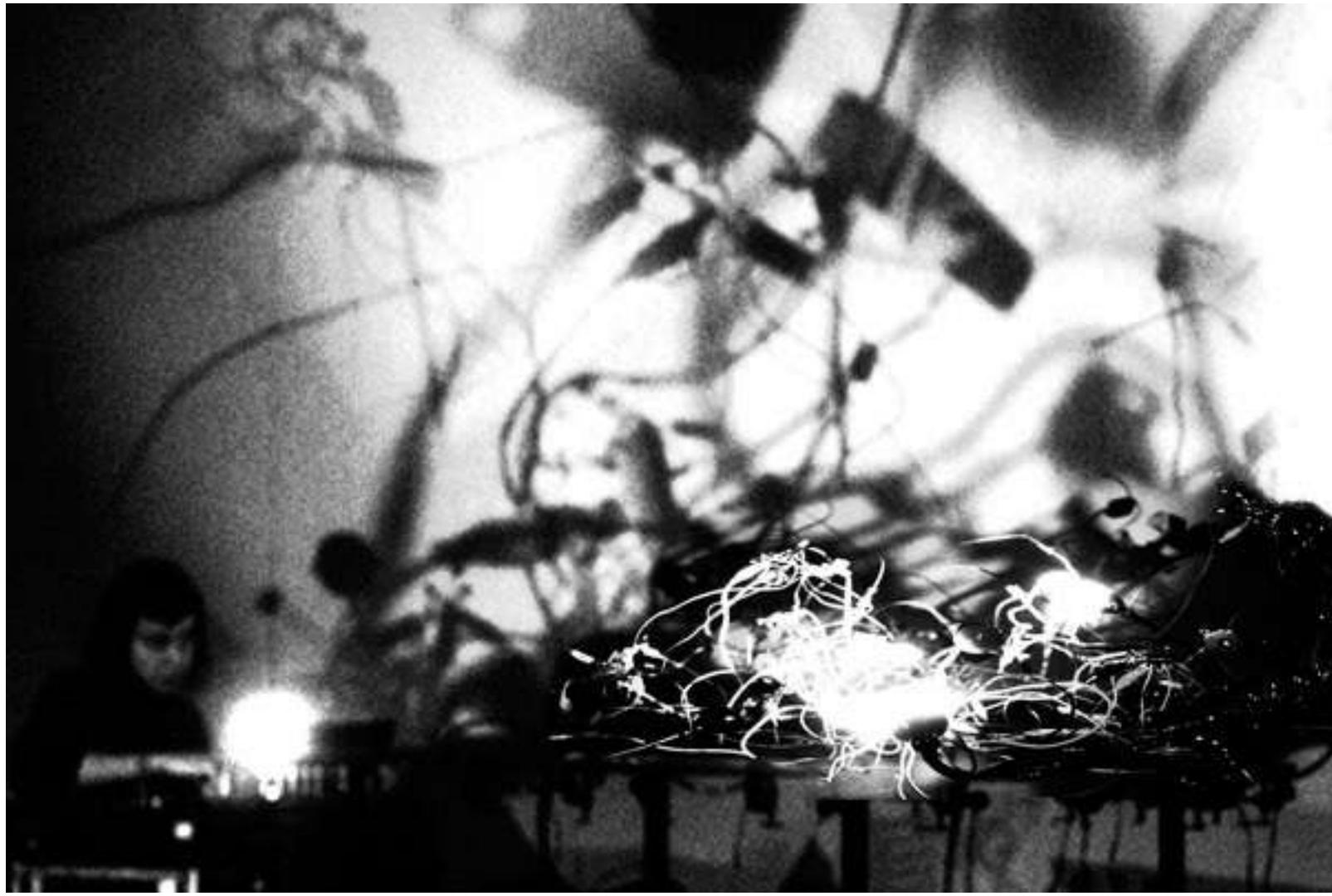
Sense of Sound, Z33 House for Contemporary Art,
Hasselt, Belgium (March - May 2014)

<https://vimeo.com/193541053>

Red Dawn, Hisk, Ghent, Belgium (Nov - Dec 2014)

The Creatures are autonomous modules that are autonomous modules that draw their energy from light to generate a variety of soft sounds or pulsing movements. They are developed with two simple analogue oscillator circuits inspired by living organisms: the Suneater and the Solar Sound. The Suneater (invented by Mark Tilden) is a circuit designed to gather energy from light to produce pulsed motion. The Solar Sound module (invented by Ralf Schreiber) produces a wide variety of gentle sounds depending on the intensity of light received by its solar cell. Since it is impossible to create identical circuits, each Creature is unique.

The project started in 2012 with sound performances in different trans-formations: Creatures Sextet, Ensemble, Orchestra. The performing synthesis was determined after an intensive observational period of the interrelated sound patterns occurring between specifically connected modules in series receiving controlled light intensity. The output was an amalgam of structured improvisation elicited through manipulated light sources, while the generated sound patterns were amplified and mixed live. The last performance took place at the Transmediale festival (Jan 2014) and from then on the project moved towards greater autonomy, through the implementation of site-specific installations.



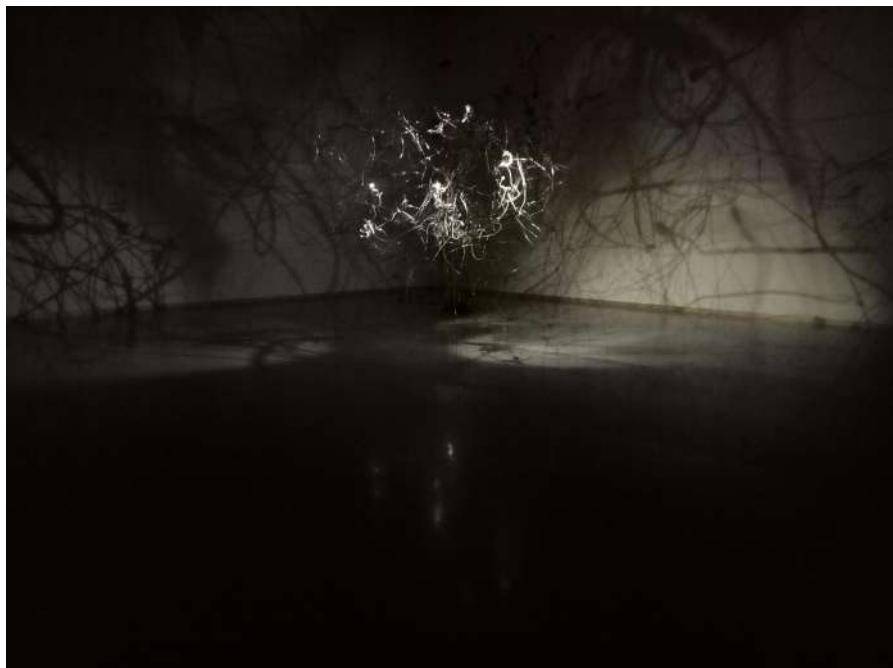
Transmediale Festival 2014, HKW, Berlin. The Creatures Ensemble, Performance (30 Jan 2014)



The Creatures Cluster is an apparatus of interconnected modules and light sources that reciprocally affect each other. As a web built entirely in space, the sculptural, kinetic, and acoustic nature of the synthesis refers to an open nervous system, a symbiotic system or an ecosystem. From a rather anti-authoritarian point of view, as well as to preserve the autonomous, organic and self-sustaining nature of the cluster, there is no programming applied to effectuate interactions. Instead, the modules and light sources are directly connected to evoke light intensities that register changes in the oscillatory activity of the system in accordance with the concept of autopoiesis [a system capable of reproducing and maintaining itself]. Thus, the light sources are organically integrated into the functioning of the cluster that is fed by and feeds back into the oscillating activity of the creatures. As a result, the system constantly responds to the varying conditions which create new light and oscillating patterns, and the causal reasoning continues ad infinitum between potential chaos and homeostasis. Since both the possible combinations and interconnections of the individual Creatures, as well as the conditions of creation and function of the Cluster, are impossible to reproduce or repeat in space or time, each installation is specific and unique. In this sense, the development of the project is ongoing.







Máquina loca. Teatros del Canal, Madrid, Spain (March 2021)

In the Place of the Insect, as an Echo of Itself

2021, Site-specific Installation
Production of the LUUFF 2021

Tree, anti-frost cover for plants (~400 m²),
cicadas recorded sound, paver concrete
blocks with QR code

Video Documentation
<https://vimeo.com/653161480>

Displaced signs of captive behaviour written in the paradoxical sense of listening to oneself, clearly hearing another. Heterotopias and notions of symbiosis.

Animals emit signs. Animals emerge as creatures characterized by their ability to last, to remain, to survive. Let us observe the periodic cicadas, their lifecycle, their resurrection from the earth, their metamorphosis into winged form and their voice. The life of a cicada begins as one of the eggs laid in the bark of a tree. A nymph cicada hatches, falls to the ground and tunnels into the earth to live underground for up to 17 years. One warm night, in the designated year interval, all the instars tunnel to the surface and make their way back to the tree. A split opens along the back of the nymph's skeleton and it pushes its way out - an exoskeleton known as exuvia is left behind. It completes the moulting process overnight and in this vulnerable, whitish post-shedding form will wait for its new body to harden and darken. The cicada will fly, sing, mate and die in a few weeks.

Bizarre transformations, non-present forms, a phantom accomplishment with a consistent voice. Physic pre-objects, non-objects, hyper-objects in a post-functional creation for a trans-biological long-lasting voice. Where is its place in the phonosphere? Is it a somatic voice or immaterial? Any voice echoes its somatic origins, but this one ultimately escapes the confines of the bodily form. The cicada embodies the paradox, the riddle of the voice, both symptom of the body and a triumph over physical matter. It can be a meta-physical voice, not in the sense of being beyond the realm of the physical, but in the sense of involving another materiality, beyond or below that located in the spatial-temporal reality. It is its own material logic, meta-physical corporeality, associated with the seductive song of the Sirens, semi-human, semi-animal, semi-goddesses. Cicada represents the paradox of carrying the voicing beyond death: mortal in its phenomenology, immortal in its sound [1], a mourning of procrastination.

Species of time, taxonomies of belonging, phototaxis, phonotaxis, metamorphic trans-species in synchronous emergences, pulsating chorusing attacks from the transcendental nowhere. Strange coincidences, some humans call them synchronicities. The risk to an individual who remains synchronized is less than the risk to one who breaks synchrony. There is safety in numbers; there is a hybrid process taking no-place in cicadas' chorusing, decentralized circling in the mind. As if they know that their audience lives online.

Towards an impossible search for an identity, a return to the previous future era, a passage to existence, a captive behaviour to freedom, an opening of temporality, and placelessness. Caught in the cycles of extinction and reanimation, refugees from bodies and senses. Into this perpetual, semio-spheric, semi-tonal, semi-embodied endgame where residues still meet, organisms seek to form an open closure to externalize their interiority. Symbiosis continues in a non-present form in periodic phases.

[1] Pauline A. LeVen. Music and Metamorphosis in Greco-Roman Thought. Cambridge University Press, 2020. Chapter 3 - Cicadas: On the Voice p.79-106.



LUFF 2021. Esplanade of the Casino de Montbenon, Lausanne, Switzerland.



When the Muses, goddesses of the arts, were born, an ancient race of men sang non-stop until they died, after which they transformed into cicadas.